

Immersive eLearning Resources Collection

I. Abstract and Executive Summary

The Immersive eLearning Resources Collection (IERC) is a collection focused on finding digital resources and creating a metadata repository for them. The collection process is ambiguous enough to accept a variety of resources but also strict enough to restrict the inflow of every available resource. The sole focus of this collection is on the academic community. Expected primary users are students and educators.

To create this collection, a metadata depository is required. This means all of the resources need a metadata schema. Of all the various metadata schemas available, Dublin Core is the most versatile and user friendly. Each resource contains their own individual elements like images, interactive resources, and etcetera. All of these elements are also part of the Dublin Core schema. We also translated every resource from Dublin Core into MODS/XML, as an example of the crosswalk process logistics.

With the schemas chosen, the next issue is the vocabulary. Dublin Core and MODS/XML have their own vocabularies but to enhance the clarity, this collection used the qualified Dublin Core elements. Along with that, the vocabulary from the Library of Congress, Thesaurus for Graphic Materials (TGM), and the Marcrelator is also used. By using these vocabularies from reputable, highly used institutions, this collection can unify all the different resources together.

II. Characteristics of the Collection

In the Immersive eLearning Resources Collection (IERC), we curated digital resources to fulfill a community need. During the beginning of this pandemic, many educational institutions had to convert to online learning. As a result, many institutions like museums and libraries decided to provide their services online. The initial objective of the IERC was to help the academic community find these resources. However, the overall goal is for this collection to provide educational resources to the public all around the world. In the five examples listed below, some of the resources are from museums and educational institutions across the United States. Even though the institutions are in Washington D.C. or California, someone in Wisconsin or London should be able to have access to it.

Although location is an important factor with education, it is not a priority when curating this collection. In order to create the IERC, all resources needed to fit all three of these criteria:

- The resource needs to fulfill an educational need.
- The resource has to be digital.
- The resource has to be free.

The criteria are short and open for interpretation so that the IERC can continue to grow. Since this collection is for the academic community, the resources should also be educational. Criteria two and three are extremely important because they allow the IERC to be accessible to the public.

As stated earlier, many schools had to convert from traditional learning setting to a virtual one because of the pandemic. So digital resources are critical to this collection. After the pandemic, digital resources will still be a major focus point because this collection has a secondary objective. The ability to provide education is not simply limited to regional issues like school in Washington D.C. gaining access to institutions in California. This ability can also help students that may be bedridden due to illnesses or diseases. There are also issues with price. According to the Poverty USA website (2019), at least 42 million people in the United States are currently living in poverty. About 13 million are children. So obtaining free resources are the ideal items in this collection.

III. User Community

When metadata are created, it is important to keep in mind both the technical and business audience (Inmon et al, 2008). While technical metadata are designed for computer specialists and administrators, business metadata are created with the end user in mind. Therefore, the business metadata should use the language the intended audience uses and understands. This collection's audience, or user community, includes university's students and educators.

Through the art, students can get a better understanding of the time when this immersive art was originally created. Such understanding would be about the original intentions of the creator, as well as about the context of various, including social, political, historical, economical, and ethnic, aspects of life of that time (Cook & Sotto, n.d.). The phenomenon of effect of metadata choices on the educators' decision to include sources into their online courses are well documented (Abramovich et al, 2013). Educators can introduce the art into their courses with the intent of helping to develop their critical thinking skills, compassion, ability to see things through the lenses of other people, and getting comfortable interacting with sensitive and political topics (Cook & Sotto, n.d.). Cook and Sotto (n.d.) suggest the "arts-integrated pedagogy" belongs in the variety of humanities disciplines, including art history, language, and museum courses (p. 5). The authors of this paper also believe the art also belongs in other university courses such as social sciences (e.g., political science, economics, anthropology, science, psychology, and sociology) and health sciences.

IV. Elements

The schema we chose to do is Dublin Core. Dublin Core has fifteen required elements: *title, subject, description, creator, publisher, contributor, date, type, format, identifier, source, language, relation, coverage, and rights*. However, we also decided to include some of the elements from Qualified Dublin Core to better describe our collection to the public. Some of the elements we chose to include are *URI, collection, audience, audience education level, instruction method, accrual method, and cataloger*.

As an example, we picked one of the Hammer's Projects created by Linn Meyers, a contemporary artist, who made a large-scale, site-specific wall drawing on the Hammer's lobby wall (Hammer Channel, 2012). In this video she discusses her process and technique. Audience is welcomed to watch Linn's work in progress. The element *title* is used to determine the name given to the collection (Hillmann, 2005). As an example, *Hammer Projects: Linn Meyers* is the collection's name, so we used it as the *title*. Next, the element *subject* is used to describe the resource's content using keywords (Hillmann, 2005). For example, as the subject for the collection, we chose "museums; lobbies; education; art; drawings; motion pictures; teaching methods; and pedagogy." Finally, the element *description* is used to describe the collection using an abstract (Hillmann, 2005). As an example, for the element *description* we wrote "This record, ID IERC-1, in the Immersive eLearning Resources Collection is on loan from Hammer Channel, Hammer Museum. This record's audience is college educators and students, with presentation being a recommended instruction method. For her Hammer Project, Linn Meyers made a large-scale, site-specific wall drawing on the Hammer's lobby wall. In this video she discusses her process, technique, and allows us to watch her work. Linn Meyers, born on March 17, 1968, is an American artist who is known for her hand-drawn lines."

The element *type* is used to describe the nature or genre of the collection (Hillmann, 2005). For example, as the type element for our collection, we wrote "moving image; image; and interactive resource." Next, the element *source* is used to describe a reference of where the collection came from (Hillmann, 2005). For example, the source is the Hammer Channel in our collection. Finally, the element *coverage* is used to describe the location of the collection. As an example, our collection takes place at the University of California Los Angeles, in Los Angeles, California.

The element *creator* is used to describe the primary person, organization, or service that is responsible for making the collection (Hillmann, 2005). For example, the creator of the Hammer Project is the Hammer Channel. The element *relation* is used to define the collection's relationship with other resources (Hillmann, 2005). As an example, for the hammer collection, the relation is Hammer Museum and Hammer Projects. The element *publisher* is defined as the person, organization, or service responsible for publishing the collection (Hillmann, 2005). For example, we put Hammer Channel and Immersive eLearning Resources Collection on the publisher element for the hammer collection. Finally, the element *contributor* is defined as a person, organization, or service responsible for contributing to the collection (Hillmann, 2005). For the hammer collection, the contributor is the Hammer Channel and the Hammer Museum.

The element *date* is used to describe the date of the creation or the availability of the resource (Hillmann, 2005). For example, in our case, the date for the Hammer Project is May 12, 2012. The element *format* is used to describe the media type or dimensions of the resource (Hillmann, 2005). In our case, we used the element format to describe the media type of the Hammer Project, which is image/jpeg; video/mp4; image/png. The element *language* is used to describe the language of the resource (Hillmann, 2005). In our case, the language for the Hammer Project is English. The element *rights* are used to describe the Intellectual Property Rights (IPR), Copyright, and various Property Rights (Hillmann, 2005). In our example, the rights for the Hammer Project are copyrights from the Hammer Museum. Finally, the element *identifier* describes the formal identification number system (Hillmann, 2005). In our case, with the Hammer Project, the identifier is the link to the digital collection.

The Qualified Dublin Core elements we chose to include to organize our collections better include *URI*, *collection*, *audience*, *audience education level*, *instruction method*, *accrual method*, and *cataloger*. The element *URI* is used to describe the sequence of characters and numbers of the resource, in other words, the resource's link (Hillmann, 2005). In our Hammer Project, the URI element is the collection link similar to the identifier. The element *collection* is used to describe the collection's name that the Hammer Project belongs to (Hillmann, 2005). The Hammer Project is a part of a bigger collection titled Immersive eLearning Resources Collection.

The element *audience* is used to describe the entity to which the resource is intended for (Hillmann, 2005). For example, the Hammer Project's intended audience is educators, students, and scholars. The element *audience education level* is used to describe the entity's level of education to which the resource is intended (Hillmann, 2005). In our case, the Hammer Project's audience education level is College. The element *instruction method* is used to describe how the collection will be presented to the intended audience (Hillmann, 2005). For the Hammer Project, the instruction method is presented. The element *accrual method* is used to describe how the project will be added to the bigger collection (Hillmann, 2005). In our case, the Hammer Project will be loaned out to us to add it to our collection temporarily. Lastly, the element *cataloger* describes the person who created the record using the Qualified Dublin Core. In our case, the person responsible for creating the record is Oksana Moshynska. We decided to use a mixture of required elements of Dublin Core with some elements of Qualified Dublin Core. These elements helped us organize and describe our various collections.

V. Crosswalk

The collection is designed originally in a Dublin Core (with Qualified Dublin Core elements added) spreadsheet format for human accessibility and easier understanding. The

crosswalk to MODS/XML was designed as an example, to demonstrate that our schema may be easily converted to a desired format. The crosswalk gives equivalence between the elements of Metadata Object Description Schema (MODS) and the Dublin Core Metadata Element Set. Some metadata elements from Qualified Dublin Core would be lost in the process, including those which dealt with the audience and method specifications. (Not being able to map all of the elements is normal due to the difference in schema design.) To overcome the issue we added otherwise would be lost information in other fields, specifically, as a part of the *description* element. This approach is well known in current practices and is believed to help with proper linkage of data (Martin, 2011; Smith-Yoshimura, 2020), Please refer to *Appendix A* for an example of each of the crosswalks, including the elements that were mapped successfully.

VI. Metadata Guidelines/Rules

Since the proposed collection is not to be hosted by any particular university, but is built on a standalone platform, this collection requires clear rules established for its metadata records. Such an information platform, or a software, will adhere to the recommendations by Layne (n.d.) guidelines. Digital collection items will be on loan from their original collections and be stored, cataloged, and available upon demand on this platform. Universities will be able to access relevant resources and use them for teaching, studying, and research. This collection will have multiple entry points, use a combination of controlled vocabularies, and have the ability to perform a broader search for related items and properly link them together. General guidelines for cataloging of cultural objects will be adhered (Baca & Harpring, 2006). This will ensure the consistency across various items brought from various collections and thus having distinctive metadata applicable to their original collections.

For this collection, the complex works will be cataloged at the highest level of completion and will not split into separated small works. The cataloged work will be of a final product (e.g., video or movie of an art, entire dataset). Minimal yet sufficient as well as user-friendly description will be used. For this collection, the Dublin Core schema will be applied and the following core elements will be included: Title, Subject, Description, Type, Source, Coverage, Creator, Relation, Publisher, Contributor, Date, Format, Language, Rights, and Identifier. Optional (but recommended) elements include ID, URI, Collection, Audience, Audience Education Level, Instruction Method, Accrual Method, and Cataloger.

VII. Vocabularies in Use

The curation of these records is composed of diverse, immersive museum collections, and their information can be overwhelming if not properly and carefully described. Therefore, the collections needed to be described in a readable and understandable method when selecting the vocabulary. In addition, the community that uses this collection and information is often not familiar with metadata; therefore, it is essential to use a controlled vocabulary that allows the collections to be easily accessed by the user. Therefore, to keep a consistent and traceable vocabulary, all records contain controlled vocabulary, thesauri subjects, and ontologies, which can help the collections.

Among the controlled vocabulary in use was the Library of Congress Subject Headings (LCSH); this is one of the most reliable lists of authorized terms. They are predefined and understandable by everyone which was important for this collection considering the users may not have metadata experience, nor understanding of how it may work. Another tool used to describe the subject terms was the Thesaurus for Graphic Materials (TGM). Since the collections display photographs and prints, the use of TGM helped to index the visual materials in a rather

specific manner. Determining the controlled vocabulary in use was a matter of deciding what the user community would be able to work with and the best subject terms that would allow the data to be easier to understand.

As part of the plan to make the data understandable, the records contain ontologies relating to their museum relevance and overall educational and digital platform displays. The creator and relation elements were generated using the marcrelator theme as the code sequence to allow the relationship between the name and source to be assigned in a bibliographic record. To define the resource type and format a DCMI type vocabulary was used, adhering to the guidelines of providing three different types of terms. These terms include moving image, image, sound, and dataset. All schemes were carefully considered and used in ways that would allow easier access and use of the records for the user and those who developed them as they are understood better in the future.

Appendix A: Crosswalks

Local Element Name	Dublin Core/ Qualified Dublin Core Element Name	Scheme (Controlled Vocabulary)	Value	Mapped to MODS Elements & Subelements
ID	ID		IERC-1	
Title	Title		Hammer Projects: Linn Meyers	<titleInfo><title>
Subject	Subject	TGM	Museums; Lobbies; Education; Art; Drawings; Motion pictures; Teaching methods; Pedagogy	<subject><topic>
		LCSH	Art, Modern--21st century; Museums and motion pictures; Educators; Students	
Description	Description		This record, ID IERC-1, in the Immersive eLearning Resources Collection is on loan from Hammer Channel, Hammer Museum. This record's audience is college educators and students, with presentation being a recommended instruction method. For her Hammer Project, Linn Meyers made a large-scale, site-specific wall drawing on the Hammer's lobby wall. In this video she discusses her process, technique, and allows us to watch her work. Linn Meyers, born on	<abstract>

			March 17, 1968, is an American artist who is known for her hand-drawn lines.	
Resource Type	Type	DCMI Type (DCT)	Moving Image; Image; Interactive Resource	<typeOfResource>
Source	Source		Hammer Channel	<relatedItem type="original">
Location	Coverage-Spatial		University of California Los Angeles; Los Angeles, California	<originInfo><place> or <subject><geographic>
Creator	Creator	marcelator	Hammer Channel	<name><namePart><role><roleTerm type="text">
Relation	Relation	marcelator	Hammer Museum; Hammer Projects	<relatedItem>
Publisher	Publisher		Hamer Channel; Immersive eLearning Resources Collection	<originInfo><publisher>
Contributor	Contributor		Hammer Channel; Hammer Museum	<name><namePart>
Date other	Date		2012-05-12	<originInfo><dateOther>
Format	Format	DCMI Type (DCT)	image/jpeg; video/mp4; image/png	<physicalDescription><form>
Language	Language		Eng	<language><languageTerm type="text">

Identifier	Identifier		https://channel.hammer.ucla.edu/video/897/hammer-projects-linn-meyers	<identifier><location><url>
Rights	Rights		Copyright© 2012 Hammer Museum	<accessCondition>
Cataloger	Cataloger		Moshynska, Oksana	<recordinfo><recordContentSource>
Collection	Collection		Immersive eLearning Resources Collection; Hammer Projects	
Audience	Audience		Educators, Students	
Audience Education Level	Audience Education Level		College	
Instruction Method	Instruction Method		Presentation	
Accrual Method	Accrual Method		Loan	

Local Element Name	Dublin Core/Qualified Dublin Core Element	Scheme (Controlled Vocabulary)	Value	Mapped to MODS Elements & Subelements
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	nt Name			
ID	ID		IERC-2	
Title	Title		Pergamon Panorama of the Ancient Metropolis	<titleInfo><ti tle>
Subject	Subject	LCSH	Panorama; Museums; 3D imaging; Museum Education	<subject><to pic>
Description	Descrip tion		This record has ID IERC-2 in the Immersive eLearning Resources Collection. The 25 x 100 m large photorealistic panoramic view brings the ancient culture, architecture and public goings-on in an ancient Greek-Roman city to life.	<abstract>
Resource Type	Type	DCMI Type (DCT)	Image	<typeOfReso urce>
Source	Source		Pergamon Museum	<relatedItem type="origin al">
Location	Covera ge-Spat ial		Pergamon Museum; Berlin, Germany	<originInfo> <place> or <subject><ge ographic>
Creator	Creator	marcrela tor	Pergamon Museum; Yadegar Asisi	<name><na mePart><rol e><roleTerm type="text">
Relation	Relatio n	marcrela tor	Pergamon Museum; Yadegar Asisi	<relatedItem >

Publisher	Publisher		Pergamon Museum; Immersive eLearning Resources Collection	<originInfo> <publisher>
Contributor	Contributor		Yadegar Asisi	<name><namePart>
Date other	Date		2011	<originInfo> <dateOther>
Format	Format	DCMI Type (DCT)	image/jpeg	<physicalDescription><format>
Language	Language		Eng	<language><languageTerm type="text">
Identifier	Identifier		https://www.smb.museum/en/exhibitions/detail/pergamon/	<identifier><location><url>
Rights	Rights		Access limited to members	<accessCondition>
Cataloger	Cataloger		Gonzalez, Stephanie	<recordInfo> <recordContentSource>
Collection	Collection		Immersive eLearning Resources Collection	
Audience	Audience		Educators, Students	
Audience Education Level	Audience Education		College	

	on Level			
Instruction Method	Instruct ion Method		Presentation	
Accrual Method	Accrual Method		Loan	

Local Element Name	Dublin Core/Qu alified Dublin Core Element Name	Scheme (Controlle d Vocabular y)	Value	Mapped to MODS Elements & Subelements
ID	ID		IERC-3	
Title	Title		The Goldbergs on the Radio Collection	<titleInfo><title >
Subject	Subject	TGM	Radio; Comedy; Audiotapes; War; Education; Private Art Collections	<subject><topic >
Description	Descripti on		The Goldbergs was one of the first Jewish-American radio comedy-drama that explored the Jewish life in America and incorporated relevant themes to World War II and the Holocaust. There are over 130 episodes preserved.	<abstract>

Resource Type	Type	DCMI Type (DCT)	Sound	<typeOfResource>
Source	Source		UCLA Library Film & TV Archive	<relatedItem type="original">
Location	Coverage -Spatial		University of California Los Angeles; Los Angeles, California	<originInfo><place> or <subject><geographic>
Creator	Creator	marcrelator	Berg, Gertrude	<name><namePart><role><roleTerm type="text">
Relation	Relation	marcrelator	Berg, Gertrude; WWII; Holocaust	<relatedItem>
Publisher	Publisher		UCLA Library Film & TV Archive	<originInfo><publisher>
Contributor	Contributor		UCLA Library Film & Television Archive	<name><namePart>
Date other	Date		1929/1946	<originInfo><dateOther>
Format	Format	DCMI Type (DCT)	Audio/mp4	<physicalDescription><form>
Language	Language		Eng	<language><languageTerm type="text">
Identifier	Identifier		https://www.cinema.ucla.edu/collections/goldbergs	<identifier><location><url>

Rights	Rights		Access Limited to members	<accessCondition>
Cataloger	Cataloger		Barrera, Jande	<recordinfo><recordContentSource>

Local Element Name	Dublin Core/Qualified Dublin Core Element Name	Scheme (Controlled Vocabulary)	Value	Mapped to MODS Elements & Subelements
ID	ID		IERC-4	
Title	Title		Butterfly Pavilion- Butterflies 1	<titleInfo><title>
Subject	Subject	LCSH	Virtual tour; Museum	<subject><topic>
Description	Description		An interactive virtual tour of the butterfly pavilion at the Smithsonian museum.	<abstract>
Resource Type	Type	DCMI Type (DCT)	Interactive Resource; Moving Image; Service; Software; Collection	<typeOfResource>
Source	Source		Smithsonian National Museum of Natural History	<relatedItemType="original">

Location	Coverage -Spatial		Washington, District Columbia	<originInfo><place> or <subject><geographic>
Creator	Creator	marcelator	National Museum of Natural History Smithsonian	<name><namePart><role><roleTerm type="text">
Relation	Relation	marcelator	National Museum of Natural History Smithsonian	<relatedItem>
Publisher	Publisher		National Museum of Natural History Smithsonian; Ybarrondo, Loren	<originInfo><publisher>
Contributor	Contributor		National Museum of Natural History Smithsonian	<name><namePart>
Date other	Date		2013	<originInfo><dateOther>
Format	Format	DCMI Type (DCT)	image/jpeg; video/mp4; image/png	<physicalDescription><form>
Language	Language		Eng	<language><languageTerm type="text">
Identifier	Identifier		https://naturalhistory2.si.edu/vt3/NMNH/z_tour-166.html	<identifier><location><url>

Rights	Rights		Copyright© 2013 Smithsonian Institution	<accessCondition>
Cataloger	Cataloger		Li,Peter	<recordinfo><recordContentSource>

Local Element Name	Dublin Core/Qualified Dublin Core Element Name	Scheme (Controlled Vocabulary)	Value	Mapped to MODS Elements & Subelements
ID	ID		IERC-5	
Title	Title		JeL project data from Fun Palace	<titleInfo><title>
Subject	Subject	LCSH Simon Fraser University	Surveying--Data processing; Art--Digital libraries; Data sets Breathing data; Survey data; Digital art exhibition data	<subject><topic>

Description	Description		<p>This record, ID IERC-5, in the Immersive eLearning Resources Collection is on loan from the Simon Fraser University, British Columbia, Canada. This record's audience is college educators and students, with presentation being a recommended instruction method. This JeL Project (data from Fun Palace June 25, 2019) data set contains data in relation to an exhibition of immersive installation JeL. One part of the data is a survey of 12 participants who have interacted with JeL and agreed to complete a post experience questionnaire (Interactive_Exhibit_Survey.csv). The other part of the data contains the breathing data recordings from pairs of participants interacting with the installation throughout the night. This data was collected on June 25th, 2019 at Centre for Digital Media during the Fun Palace Carnival of Mixed Realities. Content type is survey data and respiration data and software used was Survey Monkey. Source of data was attendees of Fun Palace Carnival of Mixed Realities. Confidentiality</p>	<abstract>
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			declaration: all data is de-identified. This dataset was originally deposited in the Simon Fraser University institutional repository.	
Resource Type	Type	DCMI Type (DCT)	Dataset	<typeOfResource>
Source	Source		Federated Research Data Repository	<relatedItemType="original">
Location	Coverage -Spatial		Centre for Digital Media, Vancouver, British Columbia	<originInfo><place> or <subject><geographic>
Creator	Creator	marrelator	Riecke, Bernhard; Stepanova, Ekaterina; Desnoyers-Stewart, John; Pasquier, Philippe	<name><namePart><role><roleTerm type="text">
Relation	Relation	marrelator		<relatedItem>
Publisher	Publisher		Federated Research Data Repository; Immersive eLearning Resources Collection	<originInfo><publisher>
Contributor	Contributor		Riecke, Bernhard; Stepanova, Ekaterina; Desnoyers-Stewart, John; Pasquier, Philippe	<name><namePart>
Date other	Date		2020-04-20	<originInfo><dateOther>

Format	Format	DCMI Type (DCT)	csv; text/csv; text/txt	<physicalDescription><form>
Language	Language		Eng	<language><languageTerm type="text">
Identifier	Identifier		https://www.frdr-dfdr.ca/repo/dataset/eed6c7a-a490-480b-a076-d9a1e878f264	<identifier><location><url>
Rights	Rights		Creative Commons Attribution 4.0 International	<accessCondition>
Cataloger	Cataloger		Moshynska, Oksana	<recordinfo><recordContentSource>
Collection	Collection		SFU Research Data; Immersive eLearning Resources Collection	
Audience	Audience		Educators; Students	
Audience Education Level	Audience Education Level		College	
Instruction Method	Instruction Method		Presentation	
Accrual Method	Accrual Method		Loan	

Appendix B: MODS XML Records

Hammer Projects

```
<mods xmlns="http://www.loc.gov/mods/v3"
xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance"
xsi:schemaLocation="http://www.loc.gov/mods/v3
http://www.loc.gov/standards/mods/v3/mods-3-2.xsd">
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<title> Hammer Projects: Linn Meyers</title></titleInfo>
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<place>
<placeTerm type="code" authority="Los Angeles">ucla </placeTerm> <placeTerm
type="text">California</placeTerm>
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<publisher>Hamer Channel; Immersive eLearning Resources Collection
</publisher>
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from Hammer Channel, Hammer Museum. This record's audience is college educators and
students, with presentation being a recommended instruction method. For her Hammer Project,
Linn Meyers made a large-scale, site-specific wall drawing on the Hammer's lobby wall. In this
video she discusses her process, technique, and allows us to watch her work. Linn Meyers, born
on March 17, 1968, is an American artist who is known for her hand-drawn lines.</abstract>
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<topic>Art; Drawings</topic><topic>Motion pictures</topic><topic>Teaching
methods</topic><topic>Pedagogy</topic>
</subject>
<identifier type="url"> https://channel.hammer.ucla.edu/video/897/hammer-projects-linn-meyers
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<location>
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context"> https://channel.hammer.ucla.edu/video/897/hammer-projects-linn-meyers
</url>
<accessCondition type="Copyright© 2012 Hammer Museum"> </accessCondition>
</location>
</mods>

```

Pergamon Panorama

```

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xsi:schemaLocation="http://www.loc.gov/mods/v3
http://www.loc.gov/standards/mods/v3/mods-3-2.xsd">
<titleInfo>
<title> Pergamon Panorama of the Ancient Metropolis
</title></titleInfo>
<typeOfResource>Image </typeOfResource>
<place>
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type="text">Germany</placeTerm>
</place>
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</publisher>
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authority="iso639- 2b">eng</languageTerm>
</language>
<physicalDescription>
<form>image/jpeg</form>
</physicalDescription>
<abstract>A journey to the ancient Greek city of Pergamon in Asia Minor as it existed in AD
129. It depicts the Roman era under Hadrian, who spent some time in the city.
.</abstract>
<subject authority="lsh"><topic>Panorama</topic>
<topic>Museums</topic><topic>3D imaging</topic><topic>Museum Education</topic>
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context"> https://www.smb.museum/en/exhibitions/detail/pergamon/
</url>
<accessCondition type="Access limited to members"> </accessCondition>
</location>
</mods>

```

The Goldbergs on the Radio

```

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xsi:schemaLocation="http://www.loc.gov/mods/v3
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<title>The Goldbergs on the Radio Collection</title></titleInfo>
<typeOfResource>Sound</typeOfResource>
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type="text">California</placeTerm>
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<abstract>The Goldbergs was one of the first Jewish-American radio comedy-drama that
explored the Jewish life in America and incorporated relevant themes to World War II and the
Holocaust. There are over 130 episodes preserved.
</abstract>

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Butterfly Pavilion

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http://www.loc.gov/standards/mods/v3/mods-3-2.xsd">
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Natural History
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<publisher> Smithsonian National Museum of Natural History
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<form> video/mp4</form>
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<url usage="primary display" access="object in
context"> https://naturalhistory2.si.edu/vt3/NMNH/z_tour-166.html
</url>
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</mods>

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JeL Project

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<mods xmlns="http://www.loc.gov/mods/v3"
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</abstract>
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</url>
<accessCondition type="Creative Commons Attribution 4.0 International"> </accessCondition>
</location>
</mods>

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